

Transliteration–Telugu

Transliteration as per Harvard-Kyoto (HK) Convention
(including Telugu letters – Short e, Short o) -

a A i I u U
R RR IR IRR
e E ai o O au M (H or :)

(e – short | E – Long | o – short | O – Long)

k kh g gh G
c ch j jh J (jn – as in jnAna)
T Th D Dh N
t th d dh n
p ph b bh m
y r l L v
z S s h

vidulaku mrokkeda-mAyAmALavagauLa

In the kRti ‘vidulaku mrokkeda’ – rAga mAyAmALavagauLa, zrI tyAgarAja pays tribute to the Great Maestros of Music.

P vidulaku mrokkeda saGgIta kO(vidulaku)
A mudamuna zaGkara kRta sAma nigama
vidulaku nAd(A)tmaka sapta svara (vidulaku)
C kamalA gaurI vAg-IzvarI vidhi
garuDa dhvaja ziva nAradulu
amar(E)za bharata kAzyapa caNDIza
AJjanEya guha gaja mukhulu
su-mRkaNDuja kumbhaja tumburu vara
sOmEzvara zArGga dEva nandI
pramukhulaku tyAgarAja vandyulaku
brahmAnanda sudh(A)mbudhi marma (vidulaku)

Gist

I salute the maestros of music.

I salute with pleasure (a) the masters of sAma vEda created by Lord zaGkara and (b) the maestros of the seven notes – the embodiment of nAda.

I salute the important persons among the maestros of music – lakSmi, pArvati, sarasvati, brahmA, Lord viSNu, Lord ziva, sage nArada, indra, sages bharata, kAzyapa, caNDIza, AJjanEya, subrahmaNya, vinAyaka, sages mArkaNDEya, agastya, tumburu, the blessed sOmEzvara, zArGga dEva, nandI, and others worthy of worship by this tyAgarAja – all of whom are the knowers of the secrets of the nectarine ocean of the Supreme Bliss.

Word-by-word Meaning

P I salute (mrokkeda) the maestros (kOvidulaku) of music (saGgIta).

A I salute with pleasure (mudamuna) -

the masters (vidulaku) of sAma vEda (nigama) created (kRta) by Lord zaGkara and

the maestros (vidulaku) of the seven (sapta) notes (svara) – the embodiment (Atmaka) of nAda (nAdAtmaka).

C I salute the important persons (pramukhulaku) among the maestros of music –

lakSmi (kamala), pArvati (gaurI), sarasvati – Goddess (IzvarI) of speech (vAk) (vAg-IzvarI), brahmA (vidhi), Lord viSNu – one who has garuDa as flag (or banner) (dhvaja), Lord ziva, sage nArada (nAradulu),

indra – the Lord (Iza) of celestials (amara) (amarEza), sages bharata, kAzyapa, caNDIza, AJjanEya, subrahmaNya (guha), vinAyaka – elephant (gaja) faced (mukha) (mukhulu),

sages mArkaNDEya – son of mRkaNDu (su-mRkaNDuja), agastya – pitcher born (kumbhaja), tumburu – chief of gandharva – celestials musicians, the blessed (vara) sOmEzvara, zArGga dEva, nandI – the bull – carrier of Lord ziva, and

others who are worthy of worship (vandyulaku) by this tyAgarAja – all of whom are the knowers of the secrets (marma) of the nectarine (sudhA) ocean (ambudhi) (sudhAmbudhi) of the Supreme Bliss (brahmAnanda).

Notes -

A - sAma nigama - According to 'karnAtaka saMgIta zAstra' by zrI AS Panchapakesa Iyer, while Rk and yajur vEdas contain only three svara, sAma vEda contains all the sapta svara.

"Poetry is the essence of Speech; Music is the essence of Poetry; The Udgita of Sama Veda embodied by the Pranava is the essence of Music; Thus, this Omkaara (Pranava Nada) is the utmost, the most valuable, the final essence of all essences." For more information on sAma vEda and its connection to music, please visit the site –

<http://www.ramanuja.org/sv/bhakti/archives/oct95/0085.html>

A – nAda – "lit. 'sound; tone; vibration.' Metaphysically, the mystic sounds of the Eternal, of which the highest is the transcendent or Soundless Sound, Paranada, the first vibration from which creation emanates. Nada also refers to other psychic sounds heard during deep meditation, including those resembling various musical instruments. Most commonly, nada refers to ordinary sound." – <http://www.eomega.org/omega/knowledge/yogaterms/>

In view of the above definition, the word 'nAda' has been left untranslated. This word encompasses both primordial sound (anAhata) and created sound (ahata). kabIr sings 'anahat ki zabd bhajE nirantar' (anAhata zabda is sounding ceaselessly). Details regarding 'anAhata nAda' may be found in the e-book 'kuNDalini yOga' by Swami Sivananda which may be downloaded from website – <http://www.dlshq.org/>

For a series of articles on 'nAda', please refer to – <http://en.mimi.hu/yoga/nada.html>

In the kRti 'vara rAga layajnulu', zrI tyAgarAja states 'dEhOdbhavambagu nAdamul' – 'nAda emanating from the body' - In lalitA sahasranAmaM, Mother is called 'parA', 'pazyanti', 'madhyamA', 'vaikhari rUpA'.

"parA – The transcendent Word - above the other lower stages of speech known as pazyanti (speech in the inaudible stage), madhyamA (speech in the middle stage of its expression) and vaikhari (uttered audible speech)". (Translation by Swami Tapasyananda). For a discourse of Kanchi Paramacharya Chandrasekharendra Saraswati on 'parA', 'pazyanti', 'madhyamA', 'vaikhari' – please visit website –

<http://www.geocities.com/profvk/gohitvip/DPDS26-30.html> (Page 30)

A - zaGkara kRta – In the kRti 'nAda tanumanizaM' – zrI tyAgarAja states that Lord zaGkara is the embodiment of nAda. In the kRti 'rAga sudhA

rasa', zrI tyAgarAja states 'sadAziva mayamagu nAdOMkAra svara vidulu'. Accordingly, zaGkara mentioned in this kRti is sadAziva – the paramAtma and not ziva of Trinity; this is further substantiated by mention of 'ziva' in the caraNam also.

As far vEdAs are concerned, the literary (sAhitya) aspect cannot be separated from the nAda aspect. The fact that vEdas are called zruti – one that is heard – implies that vEdAs should be learnt under a preceptor and not simply by reading from the books. Therefore, as zaGkara – the paramAtmA who is the embodiment of nAda, is also the creator of all vEdAs including sAma vEda.

Therefore, the reference in Anupallavi to 'sAma nigama vidulu' (masters of sAma vEda) and 'sapta-svara vidulu' (maestros of musical (seven) notes which are embodiment of nAda) may mean that 'masters of sAma vEda are also maestros of music'. Accordingly, Anupallavi can be rendered as –

"I salute with pleasure the masters of sAma vEda – created by zaGkara – who are indeed the maestros of music – embodiment of nAda."

A doubt, however, arises whether the reverse is also true – 'Are the maestros of music, also masters of sAma vEda?' May not be necessarily true.

C - bharata – it refers to sage bharata – author of 'nATya zAstra' – For more details about the origins of bhArata nATyam, please visit the site – http://in.geocities.com/medhahari/bharata_natyam/bharata_natyam.html

C - kAzyapa – the progenitor of both sura and asura; also one of sapta RSi and also the priest in the Court of King dazaratha and rAma along with vAmadEva, vaziSTha, jAbAli and mAarkaNDeya. It is not clear to whom zrI tyAgarAja refers.

C - caNDIza – One of the five forms of Lord ziva – To know full details, please visit the site - <http://www.shaivam.org/nachande.html>

C – su-mRkuNDuja - mArkaNDeya – to know more about mArkaNDeya, please visit site- http://www.srividya.org/Divine_Stories/MARKANDEYA.pdf To know more about mArkaNDeya purANA – please visit site – <http://www.urday.com/markandeya.htm>

C - sOmEzvara – According to Monier's Dictionary, it is one of the names of kRSNa. The other sOmEzvara is the name of Lord ziva at the famous sOmanAtha temple at Gujarat. Since kRSNa is very fond of music, this name, in my opinion, may refer to kRSNa.

There is a mention of sOmanAtha (17th century) – author of 'rAgavibodhA' - <http://www.gswift.com/article.pdf> It is not clear whether zrI tyAgarAja means kRSNa or sOmanAtha by 'sOmEzvara'.

C – zArGga dEva – The author of 'saGgIta ratnAkara' – "One of the major treatises on Indian music, written around the thirteenth century, authored by Sarangadeva. It covers a wide area of scholarship and understanding and has influenced all subsequent writings on music." – Source – <http://carnatica.net/onlineDictionary/dics.htm>

C - nandI – Bull of Lord ziva. He is stated to have played mRdaGga while ziva performed tANDava. However, according to the tamizh work 'tirumandiraM' by tirumUlar, nandI is also the name of the paramAtmA.

Devanagari

प. विदुलकु म्रोक्केद संगीत को(विदुलकु)

अ. मुदमुन शंकर कृत साम निगम

विदुलकु ना(दा)त्मक सप्त स्वर (वि)

च. कमला गौरी वा(गी)श्वरी विधि

గరుడ ధ్వజ శివ నారదులు
అమ(రే)శ భరత కాశ్యప చण्డిశ
ఆజ్ఞనేయ గుహ గజ ముఖులు
సు-మృకణ్డుజ కుమ్భజ తుమ్బురు వర
సోమేశ్వర శార్ఙ్గ దేవ నన్దీ
ప్రముఖులకు త్యాగరాజ వన్దులకు
బ్రహ్మనంద సు(ధా)మ్బుధి మర్మ (వి)

English with Special Characters

pa. vidulaku mrokkeda saṅgīta kō(vidulaku)
a. mudamuna śaṅkara kṛta sāma nigama
vidulaku nā(dā)tmaka sapta svara (vi)
ca. kamalā gaurī vā(gī)śvarī vidhi
garuḍa dhvaja śiva nāradulu
ama(rē)śa bharata kāśyapa caṇḍīśa
āñjanēya guha gaja mukhulu
su-mṛkaṇḍuja kumbhaja tumburu vara
sōmēśvara śārṅga dēva nandī
pramukhulaku tyāgarāja vandyulaku
brahmānanda su(dhā)mbudhi marma (vi)

Telugu

ప. విదులకు మ్రొక్కెద సంగీత కో(విదులకు)
అ. ముదమున శంకర కృత సామ నిగమ
విదులకు నా(దా)త్మక సప్త స్వర (వి)
చ. కమలా గౌరీ వా(గీ)శ్వరీ విధి
గరుడ ధ్వజ శివ నారదులు
అమ(రే)శ భరత కాశ్యప చణ్డిశ
ఆజ్ఞనేయ గుహ గజ ముఖులు
సు-మృకణ్డుజ కుమ్భజ తుమ్బురు వర
సోమేశ్వర శార్ఙ్గ దేవ నన్దీ

ప్రముఖులకు ఆధ్వర్యం వహించు
బ్రహ్మచర్య సు(ధా)మ్బుధి మర్మ (వి)

Tamil

ప. విత్తులకు మరొకకెత్త³ శుక్ల³త కో(విత్తులకు)
అ. ముత్తమున **సు**ంగర క్³రుత సు³మ ని³మ్
విత్తులకు నా(తా³)త్మక సు³ప్త సు³వర (విత్తులకు)
శ. కమలా కెల³గీ వా³క్³ **సు**వ³గీ వి³తి⁴
క³రు³ త⁴వజ్జ **సు**వి³ నార³తు³లు
అమ(రే) **సు** ప⁴రత కా **సు**య³ప శు³ణ³ **సు**
ఆ³ంజ³నేయ కు³హ క³జ్జ ము³క్²లు
సు-మ్³ **సు**కు³ండు³జ్జ కు³మ్⁴జ్జ తు³మ్³పు³రు వర
సు³మే **సు**వర **సు**గ³ంగ³ క³ తే³వ న³త్³
ప³ర³ము³క్³లకు త³యా³క³రా³జ్జ వ³న్³త³పు³లకు
ప³ర³హ³మా³న³త్³ సు(తా⁴)మ్³పు³తి⁴ మ³మ్ (విత్తులకు)

ఇశై వల్లనలకలె వణంగిలెన్

శుంగరనాల్ ఇయెరెప్పెరె శామ వేత
వల్లనలకలె, నాతమయమాన యె³ ప³త³ంగ³ల³న్
వల్లనలకలె క³ల³ి³ప్ప³ు³న్ వణంగిలెన్

కమలా, కెలగి, నామకన్, నాన్ముకన్,
అగి, అరన్, నారతర్ ఆ³కి³యో³రాయుమ్,
ఇన్³తి³రన్, పరతర్, కశియపర్, శు³ణ³డే³శరర్,
అనుమన్, ము³రుకన్, యానెముకత్తే³నాన్ ఆ³కి³యో³రె,
మా³ర్క³కు³ండు³యర్, అకత్తియర్, తు³మ్³పు³రు, యర్
శు³మే³శరర్, శా³గ³ంగ³క³తే³వర్, నన్³తి (ఆ³కి³య)
తలెశి³రన్³తే³నా³రె, తి³యా³క³రా³శనాల్ వణంగ³ప్ప³ు³వో³రె,
పే³గి³న్³బ అ³మి³త్త³క్క³డ³ల³న్ మ³రు³మ్³త్తి³నె³య³ర³ి³న్³
(ఇశై) వల్లనలకలె వణంగిలెన్

శుంగరన్ - శతాశివమెనుమ్ పరమ్పొరుగి³నె³న్ కు³రి³క్కుమ్
యె³ ప³త³ంగ³ - శ - కు³రల్, గి - తు³త్తమ్, క - కె³క్క³ి³నె³,
మ - యె³, ప - ఇ³గి, త - వి³గి, గి - తారమ్
పరతర్ - నా³డ్³య శా³త్తి³ర³త్తి³నె³ తొ³క్కు³త్త³వర్
శు³మే³శరర్, శా³గ³ంగ³క³తే³వర్ - ఇశై ను³ల్క³గి³య³ర³ె³వ³ర్

Kannada

ప. విదులకు మౌక్తిక సంగీత కో(విదులకు)

అ. ముదమున శంకర కృత సామ నిగమ

విదులకు నా(దా)త్మక సప్త స్వర (వి)

జ. కమలా గౌరీ వా(గి)త్వరీ విధి

ಗೆರುಡ ಧ್ವಜ ಶಿವ ನಾರದುಲು
ಅಮ(ರೇ)ಶ ಭರತ ಕಾಶ್ಯಪ ಚಣ್ಣೇಶ
ಅಜ್ಞನೇಯ ಗುಹ ಗಜ ಮುಖುಲು
ಸು-ಮೃಕಣ್ಣಜ ಕುಮ್ಭಜ ತುಮ್ಬುರು ವರ
ಸೋಮೇಶ್ವರ ಶಾರ್ಙ್ಗ ದೇವ ನನ್ನೇ
ಪ್ರಮುಖುಲಕು ತ್ಯಾಗರಾಜ ವನ್ದ್ಯಲಕು
ಬ್ರಹ್ಮಾನಂದ ಸು(ಧಾ)ಮ್ಬುಧಿ ಮರ್ಮ (ವಿ)

Malayalam

ಪ. ವಿಠ್ಠಲಕು ಲಲಿತಾಕ್ಷರ ಸಂಗೀತ ಕೊ(ವಿಠ್ಠಲಕು)
ಅ. ಮೃದಮೃಗ ಸಂಹರ ಕೃತ ಸಾಧಿ ನಿಗಮ
ವಿಠ್ಠಲಕು ನಾ(ದಾ)ತ್ಮಕ ಸಂಪದ ಸ್ವರ (ವಿ)
ಛ. ಕಮಲಾ ಗೌರೀ ರಾ(ಗೌ)ಸ್ವರೀ ರಿಧಿ
ಗರುಡ ಧ್ವಜ ಶಿವ ನಾರದುಲು
ಅಮ(ರೇ)ಶ ಭರತ ಕಾಶ್ಯಪ ಚಣ್ಣೇಶ
ಅಜ್ಞನೇಯ ಗುಹ ಗಜ ಮುಖುಲು
ಸು-ಮೃಕಣ್ಣಜ ಕುಮ್ಭಜ ತುಮ್ಬುರು ವರ
ಸೋಮೇಶ್ವರ ಶಾರ್ಙ್ಗ ದೇವ ನನ್ನೇ
ಪ್ರಮುಖುಲಕು ತ್ಯಾಗರಾಜ ವನ್ದ್ಯಲಕು
ಬ್ರಹ್ಮಾನಂದ ಸು(ಧಾ)ಮ್ಬುಧಿ ಮರ್ಮ (ವಿ)

Assamese

ಪ. ರಿದುಲಕು ಸೋಕ್ತ ಸಂಗೀತ ಕೊ(ರಿದುಲಕು)
ಅ. ಮುದಮುನ ಶಂಕರ ಕೃತ ಸಾಮ ನಿಗಮ
ರಿದುಲಕು ನಾ(ದಾ)ತ್ಮಕ ಸಂಪದ ಸ್ವರ (ವಿ)
ಛ. ಕಮಲಾ ಗೌರೀ ರಾ(ಗೌ)ಸ್ವರೀ ರಿಧಿ
ಗರುಡ ಧ್ವಜ ಶಿವ ನಾರದುಲು
ಅಮ(ರೇ)ಶ ಭರತ ಕಾಶ್ಯಪ ಚಣ್ಣೇಶ
ಅಜ್ಞನೇಯ ಗುಹ ಗಜ ಮುಖುಲು
ಸು-ಮೃಕಣ್ಣಜ ಕುಮ್ಭಜ ತುಮ್ಬುರು ವರ
ಸೋಮೇಶ್ವರ ಶಾರ್ಙ್ಗ ದೇವ ನನ್ನೇ
ಪ್ರಮುಖುಲಕು ತ್ಯಾಗರಾಜ ವನ್ದ್ಯಲಕು

ବ୍ରହ୍ମାନନ୍ଦ ସୁ(ଧା)ସ୍ଵଧି ମର୍ମ (ରି)

Bengali

ପ. ବିଦୁଳକୁ ଶ୍ରୋକ୍ଷେଦ ସଂଗୀତ କୋ(ବିଦୁଳକୁ)

ଅ. ମୁଦମୁନ ଶଂକର କୃତ ସାମ ନିଗମ

ବିଦୁଳକୁ ନା(ଦା)ତ୍ଵକ ସମ୍ପତ୍ତ ସ୍ଵର (ବି)

ଚ. କମଳା ଗୌରୀ ବା(ଗୀ)ସ୍ଵରୀ ବିଧି

ଗରୁଡ଼ ଧବଜ ଶିବ ନାରଦୁଲୁ

ଅମ(ରେ)ଶ ଭରତ କାଶ୍ୟପ ଚଣ୍ଡୀଶ

ଆଞ୍ଜନେୟ ଗୁହ ଗଜ ମୁଖୁଲୁ

ସୁ-ମ୍ବକଞ୍ଜ କୁମ୍ଭଜ ତୁଷ୍ଟରୁ ବର

ସୋମେଶ୍ଵର ଶାର୍ଝ ଦେବ ନନ୍ଦୀ

ପ୍ରମୁଖୁଳକୁ ଆଗରାଜ ବନ୍ଦ୍ୟୁଳକୁ

ବ୍ରହ୍ମାନନ୍ଦ ସୁ(ଧା)ସ୍ଵଧି ମର୍ମ (ବି)

Gujarati

୫. ବିଢ଼ୁଲକୁ ମାଞ୍ଜୁଞ୍ଜୟ ସଂଗୀତ ଡୋ(ବିଢ଼ୁଲକୁ)

ଅ. ମୁଦମୁନ ଶଂକର କୃତ ସାମ ନିଗମ

ବିଢ଼ୁଲକୁ ନା(ଘା)ତ୍ମକ ସମ୍ପତ୍ତ ସ୍ଵର (ବି)

ଧ. କମଳା ଗୌରୀ ବା(ଗୀ)ସ୍ଵରୀ ବିଧି

ଗରୁଡ଼ ଧବଜ ଶିବ ନାରଦୁଲୁ

ଅମ(ରେ)ଶ ଭରତ କାଶ୍ୟପ ଚଣ୍ଡୀଶ

ଆଞ୍ଜନେୟ ଗୁହ ଗଜ ମୁଖୁଲୁ

ସୁ-ମ୍ବକଞ୍ଜ କୁମ୍ଭଜ ତୁଷ୍ଟରୁ ବର

ସୋମେଶ୍ଵର ଶାର୍ଝ ଦେବ ନନ୍ଦୀ

ପ୍ରମୁଖୁଳକୁ ଆଗରାଜ ବନ୍ଦ୍ୟୁଳକୁ

ବ୍ରହ୍ମାନନ୍ଦ ସୁ(ଧା)ସ୍ଵଧି ମର୍ମ (ବି)

Oriya

ପ. ଶ୍ରୀଦୁର୍ଲ୍ଲଭ ଶ୍ରୋକ୍ଷେଦ ସଂଗୀତ କୋ(ଶ୍ରୀଦୁର୍ଲ୍ଲଭ)

ਅ. ਮੁਹਮੂਨ ਗੰਯਰ ਕੂਤ ਬਾਮ ਨਿਗਮ
 ਭਿਰੂਲਕੂ ਨਾ(ਦਾ)ਤੁਕ ਬਢ ਬ੍ਰਥਰ (ਭਿ)
 ਚ. ਕਮਲਾ ਗੋਰੀ ਭਾ(ਗੀ)ਥ੍ਰਥਰੀ ਭਿਧਿ
 ਗਰੂਤ ਖ੍ਰਥਰ ਗਿਥ ਨਾਰਕੂਲੂ
 ਅਮ(ਰੇ)ਗ ਭਰਤ ਕਾਗਧ ਚਭੀਗ
 ਆਭਿਨੇਯ ਗੁਰ ਗਯ ਮੁਥੂਲੂ
 ਬ੍ਰ-ਮੁਕਭ੍ਰਥ ਕੂਮ੍ਰਥ ਤੁਮ੍ਰੂ ਭਰ
 ਬ੍ਰਾਮੇਥ੍ਰਥਰ ਗਾਥ ਧੇਥ ਨਯੀ
 ਪ੍ਰਮੁਥੂਲਕੂ ਤਧਾਗਰਾਯ ਭ੍ਰਮ੍ਰਥਲਕੂ
 ਬ੍ਰਮ੍ਰਾਨਯ ਬ੍ਰੁ(ਧਾ)ਮ੍ਰੁਧਿ ਮਰ੍ਥ (ਭਿ)

Punjabi

ਪ. ਵਿਦੁਲਕੁ ਮੁਕੇਦ ਸੰਗੀਤ ਕੋ(ਵਿਦੁਲਕੁ)
 ਅ. ਮੁਦਮੁਨ ਸੰਕਰ ਕ੍ਰਿਤ ਸਾਮ ਨਿਗਮ
 ਵਿਦੁਲਕੁ ਨਾ(ਦਾ)ਤਮਕ ਸਪਤ ਸੂਰ (ਵਿ)
 ਚ. ਕਮਲਾ ਗੋਰੀ ਵਾ(ਗੀ)ਸ੍ਵਰੀ ਵਿਧਿ
 ਗਰੁਡ ਧ੍ਰਜ ਸਿਵ ਨਾਰਦੁਲੁ
 ਅਮ(ਰੇ)ਸ਼ ਭਰਤ ਕਾਸ਼ਯਪ ਚਣਡੀਸ਼
 ਆਵਜਨੇਯ ਗੁਹ ਗਜ ਮੁਖੁਲੁ
 ਸੁ-ਮ੍ਰਿਕਣਡੁਜ ਕੁਮਭਜ ਤੁਮਬੁਰੁ ਵਰ
 ਸੋਮੇਸ੍ਵਰ ਸ਼ਾਰਙਗ ਦੇਵ ਨਨਦੀ
 ਪ੍ਰਮੁਖੁਲਕੁ ਤਯਾਗਰਾਜ ਵਨਦ੍ਰੁਲਕੁ
 ਬ੍ਰਹਮਾਨਨਦ ਸੁ(ਧਾ)ਮਬੁਧਿ ਮਰਮ (ਵਿ)